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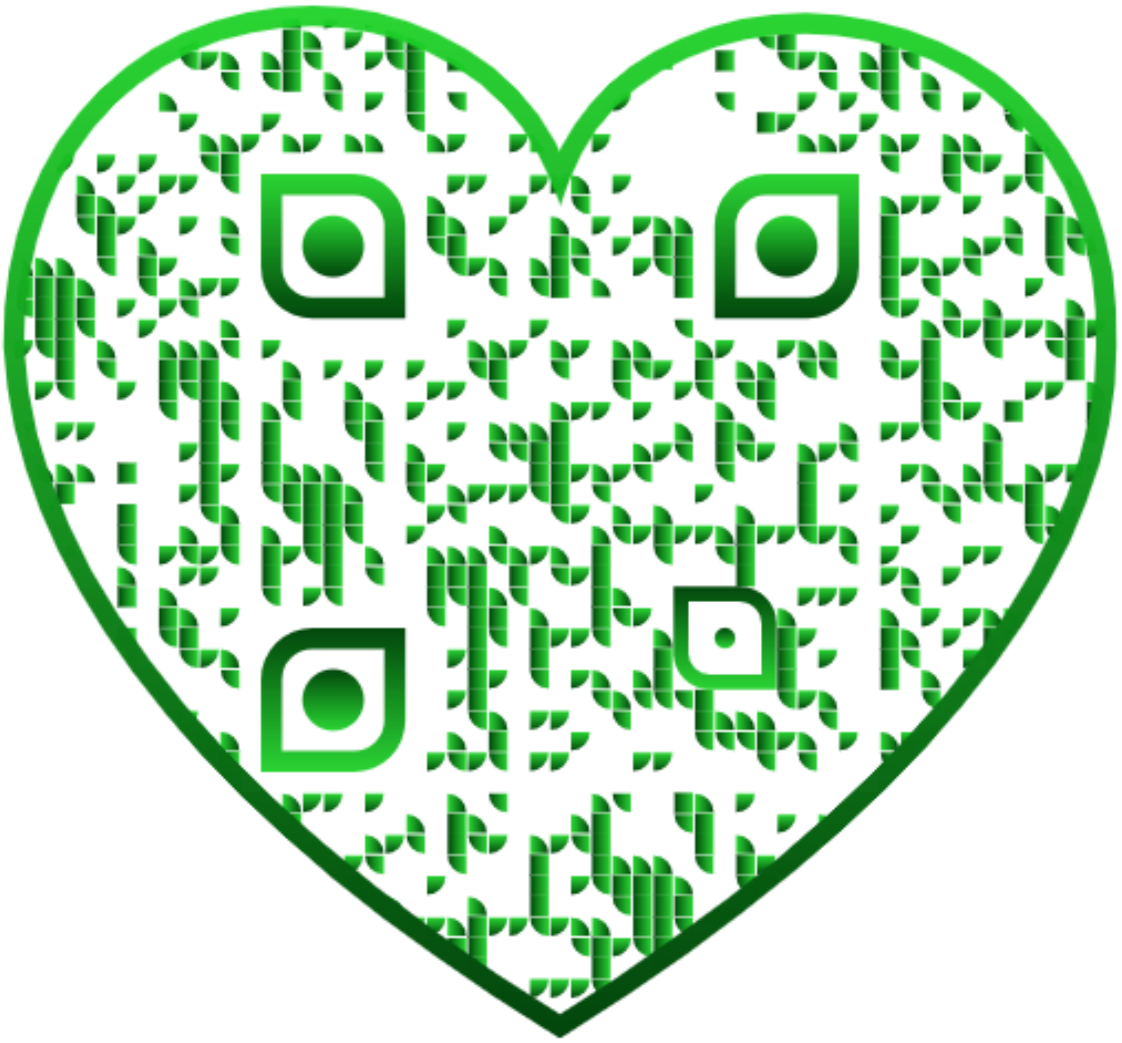

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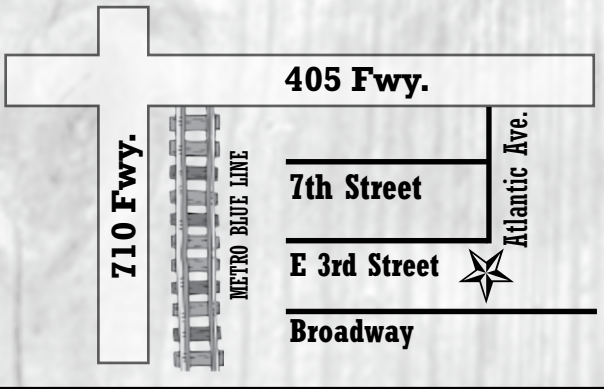

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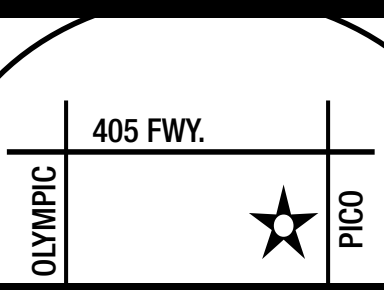

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Jim Kaplan – Publisher

Contributors
Greg Burk, Deke Dickerson, Marilyn Fernando, Ron Garmon, Cary Ginell, Joe Goodman, Ralph Hulett, Seth Kasselman, Harvey Kubernik, Dennis Leonis, Armand Lewis, Amy Lyons, Greg McWhorter, Richard Morris, Peter Palmiere, Steve Propes, Suzanne Rush, Robby Russell, Michael Sigman, Neal Skok, Dean Smokoff, David Thomson, Richie Unterberger, Jeb Woodhouse, Tony Scott Zubia
Japanese Translation: Keiko Thang

Design
Suzanne Rush

Advertising
818-30V-INYL
818-308-4695
FAX: 818-827-4776

Editorial
818-30V-INYL
818-308-4695

Calendar
818-30V-INYL
818-308-4695

Just to schmooze
818-30V-INYL
818-308-4695

Email
jim@recordcollectornews.com

Website
www.recordcollectornews.com

Address
Record Collector News
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Burbank, CA 91505

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"One good thing about music, when it hits you, you feel no pain"
–Bob Marley

Cover photo of Bob Marley:
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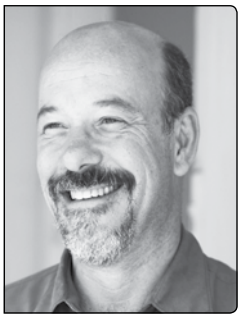

BIG NEWS

Record Surplus, one of the So Cal's largest record stores, has a new owner. **Neil Cantor**, who successfully managed the LP collector's haven, takes over from **Mike Colestock, Sr.** who ran the roost for 26 years. For 25 of those years Neil gained a deep knowledge of the business and has said that one major improvement he will make is to put the rare stuff out in the bins regularly, rather than holding them back for their bi-annual 5-Day Super Sales.

Record Surplus in West L.A. is under new management.

A clearance is also imminent so keep your ear to the ground or pass by and say hi to Neil at 11609 W. Pico Blvd. in West L.A.

Mike Sr. still has his interest in **Mad Platter** in Riverside and **Rhino** in Claremont. We wish them both nothing but the best.

SOUND ENHANCEMENT

UltraBit Platinum-Plus and Clean Disc Kit is a treatment for both laser-read media and vinyl. I'm pretty skeptical when it comes to products like this. (Snake Oil comes to mind.) My personal library is pretty sparkling thanks to regular care with my trusted Nitty Gritty record cleaner so, I had to dig into my recently acquired garage sale album stack. Bingo! I hit pay dirt. I saw schmutz on the first album. Following the directions, I spot cleaned the first track. And voila, schmutz, and crackle no more. I was impressed.

Now to the UltraBit-Platinum Plus CD cleaner. I listened before and after, applying the formula. Lo and behold, there was more detail, depth, and clarity afterwards. Older, presumably greasier, CDs seemed to benefit the most, but even cleaner, newer discs received audible benefits from using UltraBit-Platinum Plus. Invented by local audiophile **George S Louis**, UltraBit-Platinum Plus and Clean Disc Kit are available at UltraBitplatinumplus.com or call 619-401-9876.

CHECK THIS OUT

I just had to share this with you. Our friend **Howard Bardach** at **Audio Specialist**, in Studio City, restored this combination turntable, radio, and cassette player in a briefcase. The speakers are in the top. The Bohsei 6100 stereo system is essential for the record loving secret-agent-on-the-go in all of us. Now, if it only had a camera. Mmmm.

continued

The Bohsei 6100 stereo system is essential for the record loving secret-agent-on-the-go.

NEW RELEASES FROM LIGHT IN THE ATTIC RECORDS

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JIM SULLIVAN
U.F.O.

LITA 054 – CD/LP/DIGITAL

Memphis swamp-soul, L.A. sunshine pop, and Southern California country rock, all filtered through a funky '60s acid vibe. The band, featuring members of The Wrecking Crew, sounds like the missing link between David Axelrod, Jim Dickinson, and Fred Neil. Liner notes by Andria Lisle (*MOJO*) detail Sullivan's abrupt 1975 disappearance into the New Mexico desert, where his body was never found.

MICHAEL CHAPMAN
FULLY QUALIFIED SURVIVOR

LITA 060 – CD/LP

1970 psychedelic British folk rock classic featuring Mick Ronson. Includes Chapman's best known song "Postcards of Scarborough" and a new interview with the man himself. File between Roy Harper, John Martyn, and Bert Jansch.

VAGRANTS
I CAN'T MAKE A FRIEND 1965–68

LITA 059 – CD/LP/DIGITAL

Featuring the band's Vanguard, ATCO, and Southern Sound singles that inspired the Ramones and got them included on Lenny Kaye's legendary Nuggets comp. Lots of rare photos, liner notes by Mike "Ugly Things" Stax, an interview with Johnny Ramone, and sublime remastered sound.

VAGRANTS PHOTO BELOW COURTESY WELK MUSIC GROUP

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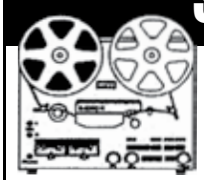

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QUICK REVIEWS ACID/ FOLK/PSYCH/ROCK

Doug Jayne owns **The Last Record** Store, the coolest record haunt in Sonoma County. But, who knew he was such a great folk artist, too I just finished spinning his latest creation, *Folk University*, from Jackalope Records, where he and his band, Laughing Gravy, reinterpret songs by some of our great songwriters: Woody Guthrie, Bob Dylan, Phil Ochs, Fred Neil, Stephen Foster, Leonard Cohen and others. Doug's singing is engaging, as is the message — Folk Blues full of hope. I don't listen to that much folk music so, it took my ear a while to get into the groove and, now, "**Hard Times Come Again No More**," has become a favorite of mine.

A few years ago, Jackalope Records also released Doug's *Voices In The Wind* on 180-gram vinyl and mastered by **Mobile Fidelity Sound Lab**. Nice record and, as you would expect from MFSL, the sound is awesome.

AND, NOW, FOLK ROCK

On February 15, LA based Psych/Folk singer songwriter **Susan James** released her fourth CD, *Highways, Ghosts, Hearts and Home* featuring 11 original songs. Susan is hot. And, so is her music...nudge, nudge. Her voice, guitar playing and backup musicians, including Paul Lacques, Paul Marshall and Shawn Norse (from I See Hawks in L.A.), form a perfect arch of funky, Topanga Canyon-style psych/folk. And you'll probably develop a crush on her as I have... What a sweet package!

SONY LEGACY

Sony Legacy has been super busy releasing compilations and previously unreleased music from the vaults. Upcoming new releases include:

Bitches Brew Live – *Rare Live Performances from the 1969 Newport Jazz Festival* (previously unissued) and T*he 1970 Isle of Wight Festival.*

Django Reinhardt – *The Essential Django Reinhardt*

Paul Revere & the Raiders – *The Essential Paul Revere & the Raiders*

Eartha Kitt - *The Essential Eartha Kitt*

Johnny Cash – *From Memphis To Hollywood: Bootleg Vol. 2*

Lots of music to absorb. Most of these are double CDs. My favorite? The Essential Eartha Kitt. What a minx. Kudos to Sony Legacy for giving us all this great music.

YH-LURN CHANG / WIKIMEDIA COMMONS

Eartha Kitt.

LIGHT IN THE ATTIC

Light in the Attic Records just sent me two new releases, **The Vagrants**, *I Can't Make A Friend* and **Michael Chapman,** *Fully Qualified Survivor.* As always with Light in the Attic, the packaging is beautiful and informative. Both CDs have fat booklets stuffed with lots to read and great photos. The music is, well, essential. The Vagrants feature a pre-Mountain Leslie West. This is the history of NY garage rock. Get the CD then go find the 45's. UK born Michael Chapman's *Fully Qualified Survivor* is re-released 40 years after it first appeared in America on Capitol. It's the perfect early '70s psych/folk/rock sound. Get the CD, and then you'll wanna go find the LP. RCN

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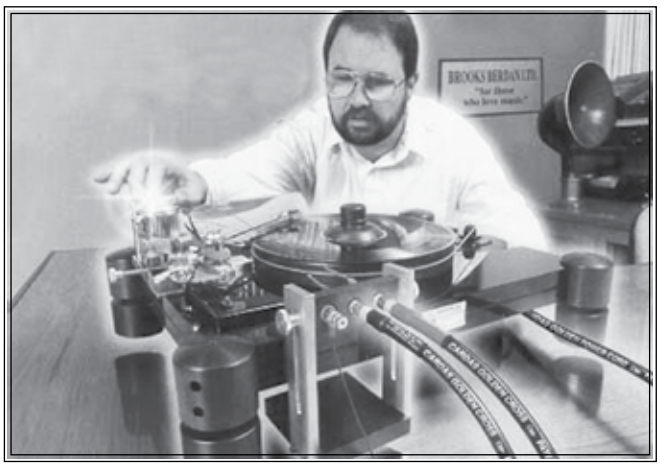

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Eight-Track Museum Preserves a Slice of Music History

My Eight-track's pumpin' out a country song/
About a girl that's done me wrong/
My Eight-track's playing all your favorite songs/
So come on honey sing along
—Brian Setzer

BY MIKE SIGMAN

In the world according to the late George Albert — owner of the record industry trade magazine *Cashbox* back when there was a record industry to have a trade magazine about — the whole CD thing was "a hype."

Why? Because, George reasoned, truckers in the Deep South would raise hell from Baton Rouge to Charleston and back before they'd let their 8-track players be pried from the cold, dead consoles of their 18-wheelers. As for the so-called "CD revolution," that, George opined, was no more than a record company conspiracy to jettison a red-blooded American format in favor of a bunch of prettified digital discs invented by an unholy alliance of the Dutch and the Japanese.

George maintained his skeptical view of CDs long after they cornered the market. Was he, therefore, delusional? Perhaps. But when it came to the significance of 8-tracks, George may have been on to something.

Bucks Burnett certainly thinks so. A music fanatic (especially of all things Beatle) and a child of the '70s, the 8-track's halcyon honeymoon with car culture, Burnett, a Dallas boy, didn't participate at all in the fun. "I was raised 8-track free," he laments, "because my dad preferred cassettes."

Making up for lost time and to commemorate the 45th anniversary of the 8-track, Burnett debuted the world's one and only Eight Track Museum on Valentine's Day. Housed in an office building in Dallas's artsy Deep Ellum

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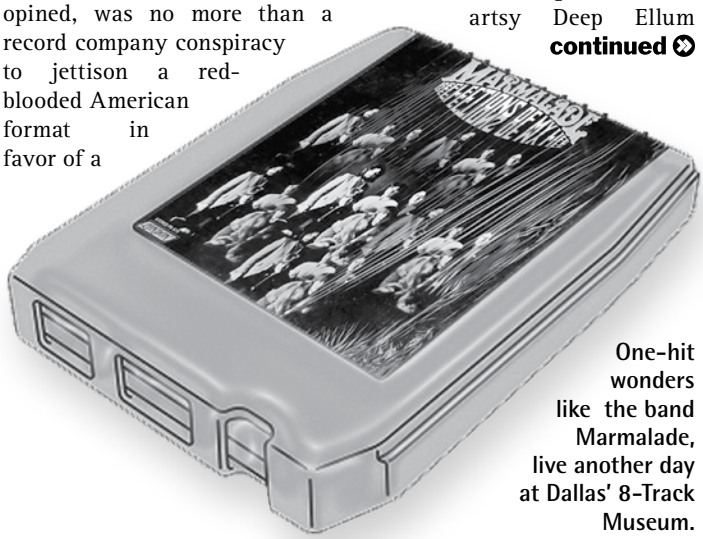

One-hit wonders like the band Marmalade, live another day at Dallas' 8-Track Museum.

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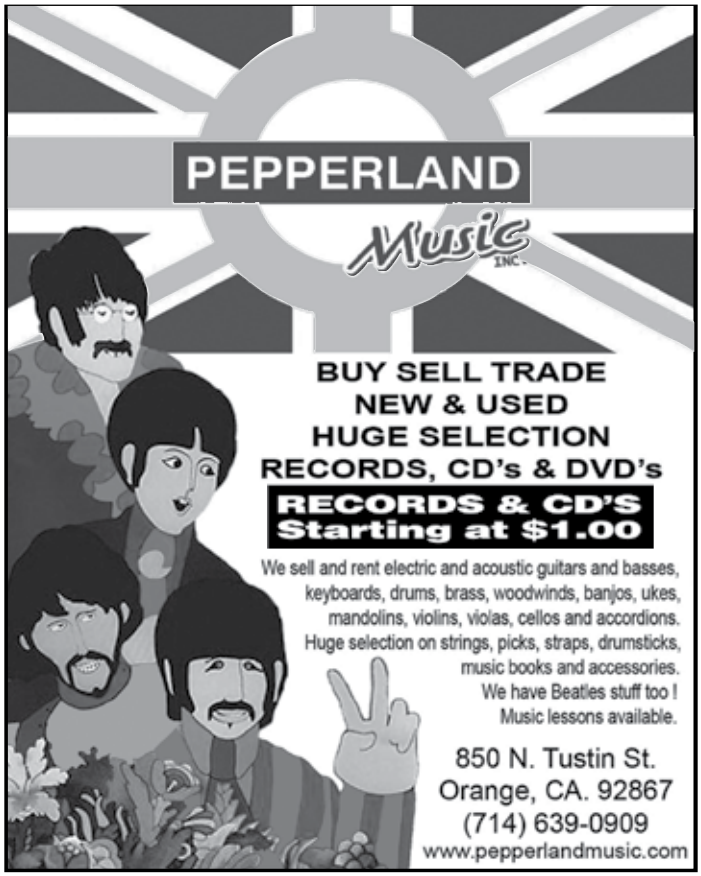
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district, the museum is, at present, a bit of a fixer-upper. Custom-built shelves on freshly painted white museum-quality walls overflow with thousands of tapes, including the entire Beatles 8-track catalogue. Revolving exhibits of still more tapes populate an adjoining room. Other formats, including the primordial wax cylinder from the 19th Century, are also represented. For those who can't make the trip, Burnett provides a virtual guided tour.

Burnett says he'll add documentation of the rich history of 8-tracks, including stories of such colorful pioneers as Earl "Madman" Muntz — who married seven times, named his daughter Tee Vee and invented the 8-track's predecessor, the Muntz Stereo-Pak 4-track tape cartridge; and 8-track inventor Edward Lear, founder of the Lear Jet corporation, where he expressed the importance of leanness in aviation by saying, "I'd sell my grandmother to save one pound."

Burnett's 8-track obsession can't be contained in one building, however. He owns a small record store and a record label, both called Cloud 8 and both 8-track-oriented. Then there's the irreverent, almost-completed documentary on the 8-track that he's been working on for nearly 20 years, which features interviews — some ironic, others more serious — with such rock stars as Jimmy Page and Ronnie Lane. Spinal Tap's Harry Shearer, he says, has given his band's blessing to the doc's title, *Spinal Tape*.

All this reminds those of us who were music freaks in the late '60s and '70s of the first time we could choose, for our road trips, tunes that not only brought us great pleasure but also helped us define who we were and who we wanted to become.

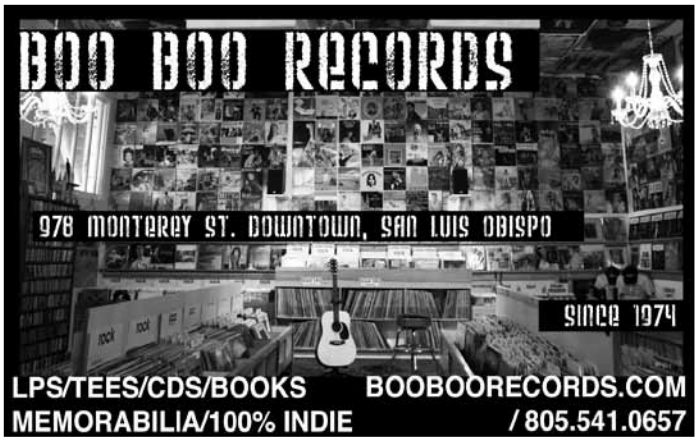
When a friend reminded me of the Ian Hunter track "Listen to the 8-track" — with its refrain, "Sitting in the car park/In my old Buick Skylark/Getting high, Getting high, Getting high on the 8-track" — I teared up as I imagined myself in the front seat of my parents' red and white Skylark, where I first heard the brilliantly cheesy "Reflections of My Life" by one-hit wonders Marmalade and Al Kooper's manifesto "I Stand Alone," among other tunes crucial to my unrealistic self-image. (I may have been, as Hunter suggests, getting high, so I can't guarantee it wasn't Creedence's "Who'll Stop the Rain" in the less synchronous green Pontiac Firebird, which preceded the Skylark.)

For Generation iPod-ers, who might think "8-track" refers to a railroad complex, Burnett's ventures can supply an essential chapter in the story of how listeners have experienced recorded music over the past 120 years.

Pete Freedman, in a recent cover story in the Dallas Observer that affectionately details Burnett's relevance to his hometown's music scene, notes that one Bob Hiemenz, a retired newspaper publisher from Flora, Illinois, is planning his own 8-track museum. With some 69,000 tapes to his name, it would be formidable. But Hiemenz isn't worried that Burnett got there first: "I think there should be an 8-track museum in every state in the United States," he told the Observer.

On the deepest level, maybe George Albert was right, at least metaphorically. Perhaps the ghosts of a million Mississippi truckers still career through the South, Red Sovine, Jerry Reed and Cash McCall classics mysteriously reverberating through music's timeless realm. In the meantime, Burnett, who describes himself as an "unemployed museum curator," will continue to spin the saga of the 8-track. RCN

Follow Michael Sigman on Twitter: www.twitter.com/majorsongs



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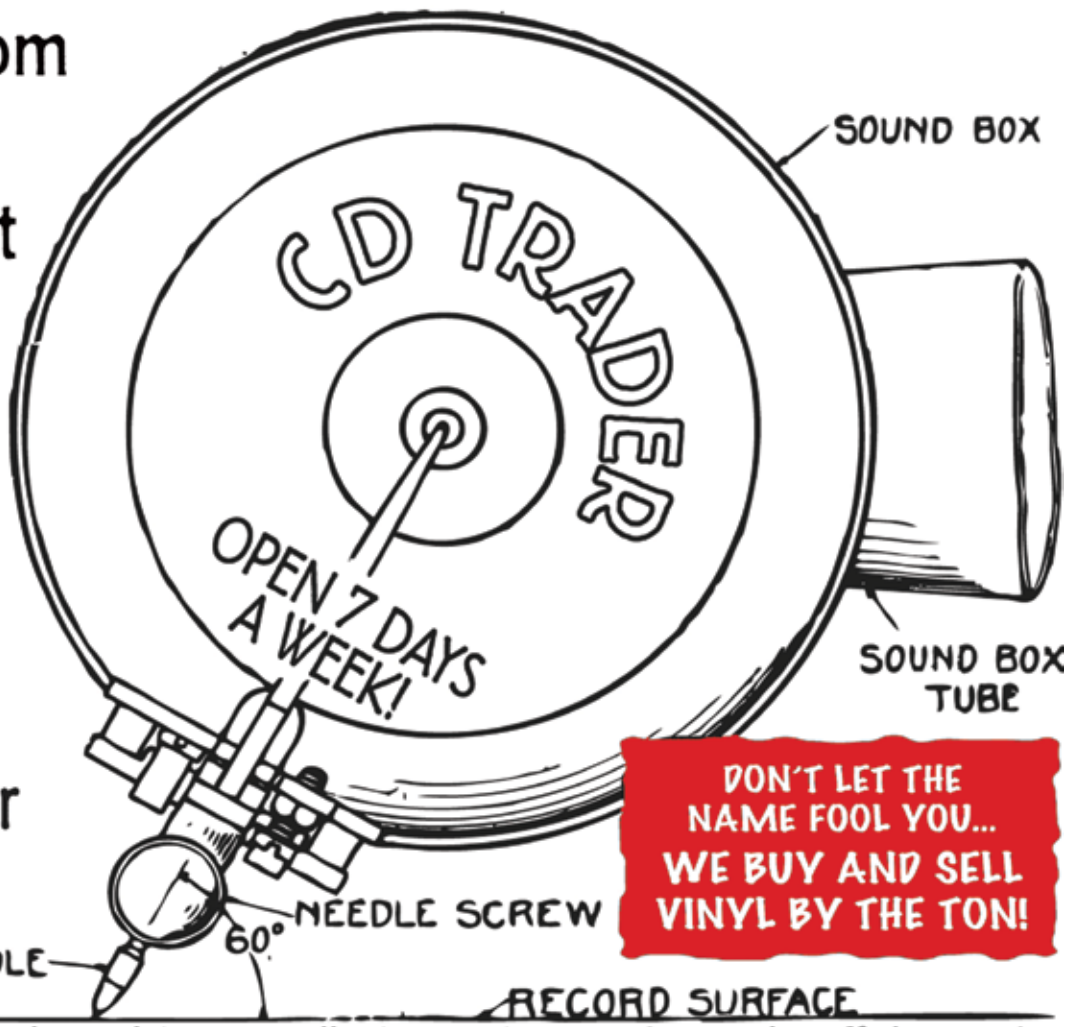

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BOB MARLEY LIVE FOREVER

Reggae Scholar Roger Steffens Examines Bob Marley's Final 1980 Performance and his Lasting Musical Legacy

BY HARVEY KUBERNIK

In 1980 Bob Marley was at the pinnacle of his success, having completed a stadium tour of Europe in which he broke longtime attendance records. His most impressive achievement came in San Siro Stadium in Milan, Italy where the Pope had appeared not long before. One hundred and ten thousand filled the stadium, and Bob Marley outdrew the Pope!

The U.S. leg of the world tour in support of his new album *Uprising* brought him to Pittsburgh on September 23, which proved to be the final performance of his meteoric career. Thirty years later, the previously unreleased *Live Forever: Pittsburgh 1980*, recorded at The Stanley Theater (now known as the Benedum Center) will be released on February 1, 2011 via UMe/Tuff Gong International as a 2CD/3LP/digital collection. The event engineer was Dennis Thompson who engineered the majority of Bob's concerts.

This absorbing recital contains mesmerizing performances of "No Woman No Cry," "Jamming" and "Is This Love," depicting a determined musical innovator and inspirer of people from many cultures and generations. This Pittsburgh recording further immortalizes the last song Marley performed live in concert: "Get Up, Stand Up," his rallying cry for equality.

The Marley gig almost didn't happen. Bob was suffering from melanoma cancer that had been discovered in his big toe in 1977 and by 1980 had metastasized, ultimately claiming his life on May 11. 1981.

Bob Marley's last booking in 1980 and his subsequent '81 activities are best examined by author, reggae scholar and internationally known Bob Marley expert, Roger Steffens. His Reggae Archives include over 300,000 titles on tape, record and CD, and the planet's most extensive collection of Marley/reggae memorabilia, plus hundreds of thousands of other reggae- and Rasta-related items.

In January, I spent a marvelous afternoon at Steffens' L.A. archive, following a 2010 visit from Keith Richards, listening to the Marley album and hearing him discuss it in his distinctive voice – akin to Bill Curtis narrating a Rod Sterling-defined lost episode of *The Twilight Zone*.

"One song after another is basically saying goodbye," observes Steffens. "Pittsburgh was

continued

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Bob Marley.

"Peter and Bob were the ice-breaking acts of reggae, along with Jimmy Cliff. And all felt betrayed by American blacks because their music was totally ignored by black radio and press in the '70s. It wasn't until 1978 that any black magazine even featured Bob on the cover. Peter once told me that he believed 'there is a paid conspiracy to keep reggae off the radio.'"

continued

a very strong show. And uncharacteristically at the end of two sets of encores Bob walked down to the edge of the stage and shook hands with people in the audience. He never did that."

Before Marley's U.S. tour ended in Pittsburgh, he had begun the trek in Boston, Massachusetts on September 16 at the JB Hynes Auditorium. The next show was a stop in Providence, Rhode Island at Meehan Auditorium on the campus of Brown University. Then to New York City on September 19th and 20th for engagements at Madison Square Garden on a triple bill with rapper Kurtis Blow and Lionel Richie and the Commodores.

"Bob came back to New York still in search of his most elusive goal," Steffens explains, "which was to rally a black American audience around Haile Selassie and the concept of Rastafari as the means of deliverance from Babylon, moving forward to repatriation in Africa, themes that had been all but ignored by the 1970s black American generation.

"Peter and Bob were the ice-breaking acts of reggae, along with Jimmy Cliff. And all felt betrayed by American blacks because their music was totally ignored by black radio and press in the '70s. It wasn't until 1978 that any black magazine even featured Bob on the cover. Peter once told me that he believed 'there is a paid conspiracy to keep reggae off the radio.'"

Following the New York City gigs, Bob Marley collapsed while jogging in Central Park. He was then taken to a doctor by his early manager, music publisher and benefactor, Danny Sims and Bob's closest friend, soccer star "Skill" Cole. He was given three weeks to live and told to get his affairs in order. Instead, he flew to Pittsburgh.

"I think Bob knew he was dying when he was assembling the songs for *Uprising*. So many of them reflect that understanding that the end was near, and he was saying his farewells, whether it was instinctive or not," Roger continues. "Because I think he felt for a while that he had beaten the cancer, because he did have a piece of his big toe removed in the summer of '77, and had to cancel the American tour because of that. But I'll you, when I was traveling with him the last two weeks of November in '79 in California he was in a lot of pain. Just from the internal stress of having that cancer still lurking in his body.

"I've talked to Cindy Breakspeare, the great love of his life, about this. She told me she would say 'Bob, you know every three months you're supposed to go back for a check up. Don't you think you should go? And Bob would get angry with me and say, 'What? You want me for dead?'

"So there was a certain fatalism about Bob," Steffens volunteered.

In 1969 Bob Marley was living in Delaware at his mother's home in Wilmington. "Bob was friendly with a man named Ibis Pitts," discloses Roger. "He and his friend Dion Wilson were sitting around one day with Bob in that Woodstock summer. 'Oh Bob you make such great music. You're gonna be a big star one day. You are going to be rich and have this long life...' And Bob said, 'No. No. When I am 36 I'm going to die.' He was 24 years of age at the time. That's an odd thing for a young fellow to say. I've talked to both of them. And Bob Marley's mother remembers them saying that to her at the time also. That's pretty good documentation.

"I met Stevie Wonder in 1982 backstage at the Country Club in Reseda, California at a Steel Pulse show. And after the show we talked about Bob, whom he had met in 1974. And he said, 'You know, when I met him I knew right away he wasn't going to last long.' Stevie always holds your hand when he talks to you. In holding Bob's hand he picked up on a vibration that said this man's cycle on earth was destined to be a short one. He told me, 'I'm a psychic.' And he was right," admits Steffens sadly.

"In the fall of 1973 The Wailers videotaped a rehearsal at the Capitol Recording Studios in Hollywood, which included 'Slave Driver' and 'Get Up, Stand Up.'" It was during a brief final period for the original group, during which the Wailers' iconic music teacher and vocal instructor Joe Higgs replaced Bunny Wailer who had quit the group in the previous spring.

"Bob Marley lived on Hayvenhurst Ave. in West Hollywood," reveals Roger. "At the time he had a girlfriend named Yvette Anderson, the summer of 1975. Right near Chalet Gourmet on Sunset Boulevard and Fairfax Avenue. At least two or three months. He'd go to the Island Records Tudor offices on Sunset and out to the beach in Malibu."

I loved the sound of reggae since the late 1960s.

On the day Duke Ellington died in 1974, I met Johnny Nash of "I Can See Clearly Now" fame, and an early mentor for Bob Marley at the Columbia Records offices on Sunset Blvd. Nash sang some of Marley's early tunes in a joint music publishing and management arrangement they had with concert promoter and record label owner, Danny Sims.

In 1976 I went to an Inner Circle recording session with Jacob Miller at the Record Plant facilities on 3rd Street, and around the same time interviewed the Wailers at the Island Records premises.

The last time I chatted with John Lennon was when he was with Yoko Ono at the Roxy Theater on Sunset in West Hollywood for a Marley and Wailers 1976 club date. It was Lennon in the very early '70s who touted blue beat/early reggae to all of us in his print and radio interviews.

In 1978 at The Burbank Starlight Amphitheater concert I attended one of my six Bob Marley and The Wailers California concerts. In the right side stage wings I stood with Wailer co-founder Peter Tosh and Mick Jagger, holding his young daughter Jade in his arms. The Rolling Stones were in town for

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their Anaheim Stadium show, at which Tosh was the opening act.

Bob had just begun his encore set with one of the few songs attributed to both him and Tosh as co-composers, the anthemic "Get Up, Stand Up." Suddenly, Peter boldly strode across the stage, taking the microphone from an astonished Marley just as Peter's part of the recording kicks in. It was the only time after the original trio broke up in 1973 that Peter and Bob shared a foreign stage together. At the conclusion of the truly cosmic sighting, a soaking wet Marley, with Tosh, came over to where we were standing around following a very brief herb-laced encounter.

In 1981, Roger Steffens interviewed Tosh for his *L.A. Reggae* cable television show, and asked what he remembered of that historic evening. He said that backstage, Bob had clapped his hand. "And him say, 'Bwoi, the Pope feel dat one!' And three days later the Pope died."

After Bob survived the assassination attempt on his life in his Kingston home at the end of 1976, "He went from Showman to Shaman," offers Steffens. "And he was held in an exalted esteem unlike that accorded to any other pop star at the time. Plus he was preaching a moral doctrine, a way for those looking for a positive approach to life. He wasn't spouting a rock and roll get up and boogie till your coke spoon falls off your neck doctrine. Everything he did reflected the belief system of Rastafari and the necessity for the world to embrace it. His music was his message, and he truly believed it was the message that would save the world. He saw himself as the reincarnated Joseph of the Bible, who fed the children of Israel in the desert for seven years. And Bob had a seven year international career bringing spiritual food this time around."

After Bob survived the assassination attempt on his life in his Kingston home at the end of 1976, "He went from Showman to Shaman. And he was held in an exalted esteem unlike that accorded to any other pop star at the time."

Neville Garrick, a Jamaican UCLA graduate who became Bob's album cover artist and lighting director (and in daylight shows, a sometime percussionist), now an L.A. resident, told Roger "Bob Marley wrote the new Psalms."

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outing, copies of the 90-minute board cassette began circulating almost immediately. It was the basis of an official Tuff Gong Japanese vinyl release in the '90s and has appeared less officially on various CD's and bootlegged records.

But this new American release is the fully realized show, which Steffens compares with Marley's finest. "I mean, here's a guy whose doctors have just told him he's on his deathbed, and instead of checking himself into the hospital, he gets on a plane and does an exceptionally exciting and lengthy show to a delirious audience. Personally, although the band disputes this, I think it's because he didn't want to go down in history as playing his final concert as opening act for Lionel Richie. I think he wanted to go out in the heights, and you don't hear a single instance of weakness in this amazing performance.

"Plus the new album finally clears up an important point. All the books say that the last song Bob sang was 'Work.' And that's another harbinger of impending finality, as Bob counts off the last days of his life. But 'Work' segued into 'Get Up, Stand Up,' a song he co-wrote with Peter Tosh," adds Steffens, who in 2007

The new 2-CD set that showcases Bob Marley's final performance finally answers the question: which song did Marley perform last? It was,"Get Up, Stand Up."

with Peter Simon collaborated on *Reggae Scrapbook*. With Leroy Jodie Steffens penned *Bob Marley and the Wailers: The Definitive Discography*. He also delivered the wonderful *Bob Marley: Spirit Dancer*, with Bruce Talamon.

Roger Steffens is a world-renowned lecturer on the life of Bob Marley. The review from Cedella Marley Booker says it all. "Whenever I see your show I always learn something new about my son."

"On Bob's birthday on February 6 I'll be in Honolulu, Hawaii at the Doris Duke Theater of the Honolulu Academy of Arts for my fourth annual show there. Then I'll be at The Grammy Museum in downtown Los Angeles on May 11 on the 35th anniversary of Bob's death." RCN

Roger Steffens is currently involved in the Music Preservation Project, which is raising funds to digitize his and other endangered archives, in conjunction with the University of Southern California. His maintains a website at reggaesupersite.com.

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THE DAWN OF Beatle

Relive Fab Four Frenzy with the new DVD, *The Ed Sullivan Shows: Starring the Beatles,*

BY HARVEY KUBERNIK

The Beatles, *The Ed Sullivan Shows Starring The Beatles*, digitally remastered DVD's (with bonus material) were recently released in late 2010 by Universal Music Enterprises

When The Beatles stepped onto Sullivan's New York stage on Sunday, February 9, 1964, to make their American TV debut, 86 percent of all TVs on at that hour — 73 million Americans — tuned in. It was the most-watched program in history to that point and remains one of the most-watched programs of all time.

Nearly 50 years after the four landmark live performances of The Beatles on *The Ed Sullivan Show*, those groundbreaking appearances with newly remastered audio and carefully restored video are finally made available worldwide in September 2010 on home video through Universal Music Enterprises (UMe) and produced by SOFA Entertainment.

We used the full extent of today's technology," offered Andrew Solt, Executive Producer and CEO of SOFA Entertainment, in his Sunset Blvd. offices which purchased all 1,050 hours of *The Ed Sullivan Show* in 1990. "The quality is better than it ever was, in fact, better than when the shows aired, especially visually. For example, the February 16 performance was from Miami's Deauville Hotel, not from a studio. The quality of the tape image was very fragile. We went back and improved it frame by frame."

With a running order time of more than 250 minutes, *The 4 Complete Ed Sullivan Shows Starring The Beatles* have these shows uncut, including not only all of the other performances but also all of the original commercials. The audio is available in both mono and a 5.1 remix. Also housed on the two-DVD set is material from other *Sullivan* shows, notably a short interview with The Beatles which has not been seen since its original television airing in 1964."

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Sixties television host, Ed Sullivan, was the arbiter of taste for the post war era. When he had the Beatles perform on his show in 1964, America watched.

In addition, the new DVD set has been augmented with approximately 13 minutes of additional footage. The added material, rare Beatles-related gems from other "Sullivan" shows, is placed at the end of each disc. Among the delights is a brief London interview with The Beatles by Sullivan which has not been seen since the day it aired (May 24, 1964); a 1966 black-and-white commercial for Beatles dolls introduced by Sullivan in color; and the host reading a 1967 telegram from The Beatles congratulating him on the renaming of the studio to "The Ed Sullivan Theater."

"Usually when there is a major historic moment, it's seen on every channel," notes Solt. "What makes the first Beatles performance so unusual is that 'The Ed Sullivan Show' was the only place you could see it. Even though their music was everywhere, we had never seen them live. It was a shared joyous moment for an entire generation and still is today."

The Beatles appeared live on *Sullivan* three more times — the following Sunday from Miami, a third consecutive show (February 23), and finally September 12, 1965. In all, the Fab Four performed 20 songs (15 different ones), from "All My Loving" and "I Saw Her Standing There" (twice each) to "I Want To Hold Your Hand" (three times), "Yesterday" and "Help!"

"For so many people who experienced those first shows originally, including myself," adds Solt, "we remember where we were. But we never saw them again. Now we can, and in context — the complete shows — with all the raw energy and excitement, the audience going crazy. There's also a new generation, one that has bought the reissues, the Rock Band videogame, seen Paul McCartney play on the marquee of the Ed Sullivan

mania

and a debut book, *The Lost Beatles Photographs: The Bob Bonis Archive, 1964-1966*

Theater that's the home of 'The Late Show with David Letterman,' heard the songs on 'American Idol.' They know the music so well even if they were born decades later. A word like 'timeless' gets overused but it definitely applies to *The 4 Complete Ed Sullivan Shows Starring The Beatles*."

I asked producer and director Solt about the library he acquired from Sullivan and why the Beatles' *Sullivan* appearances still make an impact in 2011.

"Sullivan knew how to give a show that was for every generation that might be watching. It was for the kid's to the grandparents. And he knew how to bottle lightning. And he also knew, because he had great instincts, not only how to produce a show bit who to put on and what order. And he really was the arbiter of taste for a period of time, which was that post war era, the birth of television, until the birth of the Seventies. It is a remarkable reflection of American history.

"The bonus material includes some material that is very unusual that we have used and has never been seen since it was out before which was Ed flew to England in 1964 and does a two minute interview with the four Beatles in London just before the release of *A Hard Day's Night*. It's unusual and special. Also these moments where Ed reflects on the Beatles, either coming on or having been on his show, the reaction, the success. But what is really interesting is their great performances and how excited they are. How they are so together.

"That era of the Sixties starts February 9, 1964 in America. And it is the first time rock 'n' roll ever comes to us. Because before that, rock 'n' roll was an exported item. It was never imported. And they re-invent it and bring it back and it changes the face of American pop music completely. And that happened there and the city goes mad, the country goes wild, the whole place is affected and the beauty is watching the faces of these four young guys. And then knowing that they've waited for this moment. They came to America with a number one record. They had it all lined up. And they told that to Brian and it happened.

"And for those of us who remember the music arriving around September 1963, by the time they get to February, it's after the John F. Kennedy assassination and we had been through the doldrums of a very horrific time where everything is questioned. Bomb shelters. I never thought I would see grownups running around; crying like the world had ended. I didn't know what was going on it was so severe. And then ten weeks later or less, these guys land on our shores and euphoria reins. And this is the moment. And this can now be enjoyed by people around the world in a way that matters," Solt beamed. RCN

Right on the heels of author Larry Marion's terrific *The Lost Rolling Stones Photographs: The Bob Bonis Archive, 1964-1966*, March 15, 2011 will be the formal publication date of his second title, *The Lost Beatles Photographs: The Bob Bonis Archive, 1964-1966*, due from !t books, a division of Harper Collins.

These behind-the-scenes, intimate, and unguarded shots have been un-earthed after spend-ing 45 years in a duffel bag of The Beatles and Rolling Stones' former tour manager, Bob Bonis.

Bonis was the U.S. tour manager for The Beatles' from 1964-1966. Organizing activities, hanging out on stage, backstage, at work, and at play with one of the most influential bands ever, Bonis took some 3,500 photographs at a critical point in the creative development of the Beatles.

These fascinating pictures reveal the musical legends, in candid, intimate shots; on stage, in rehearsal, in concert, backstage (tuning upand clowning around), dressing and relaxing, on vacations or en route to shows or cities, getting haircuts, bowling, recording in the studio, at press conferences, and just hanging around being themselves. This essential collection captured a pivotal time in the bands' career. –HK

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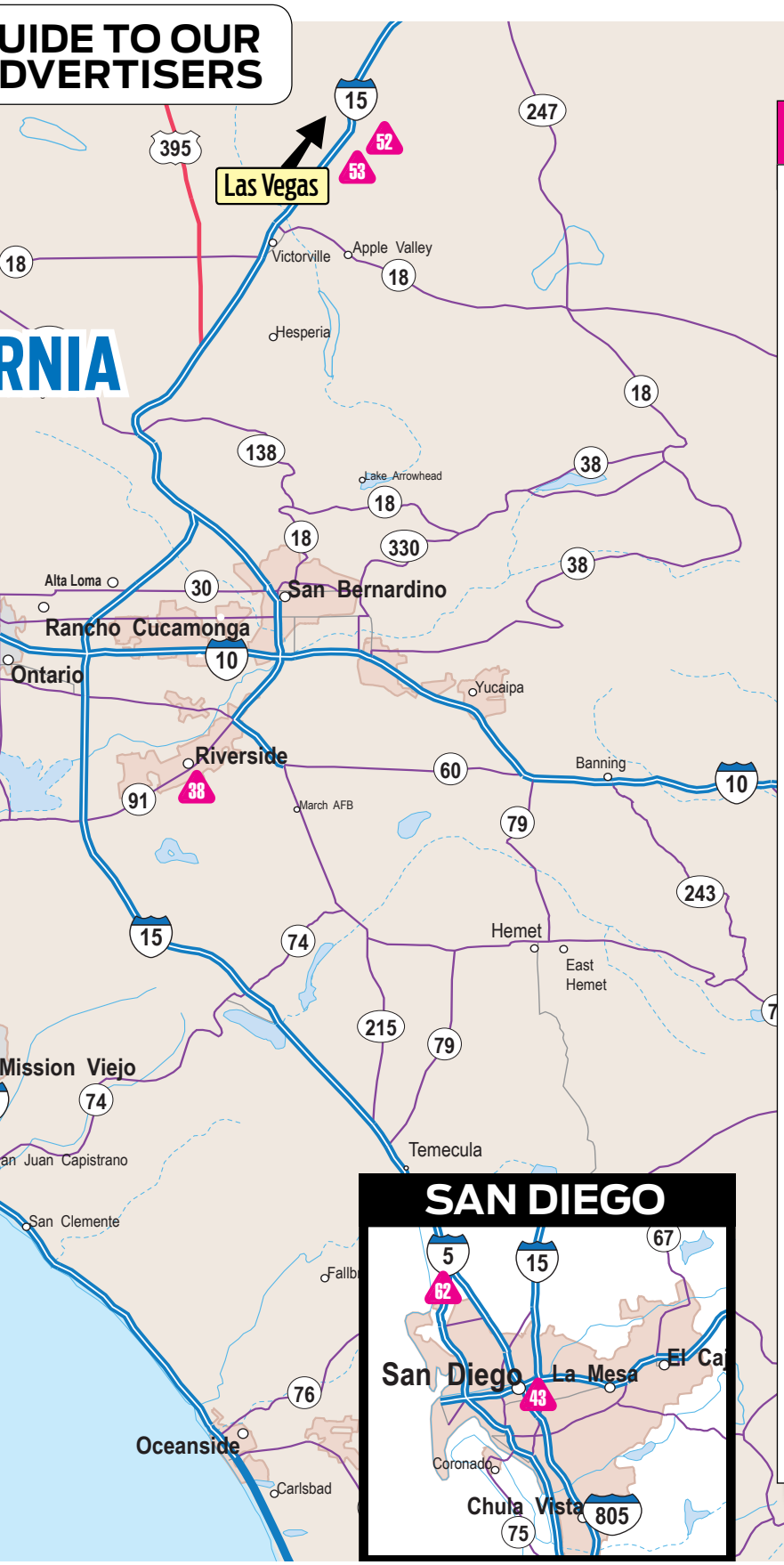

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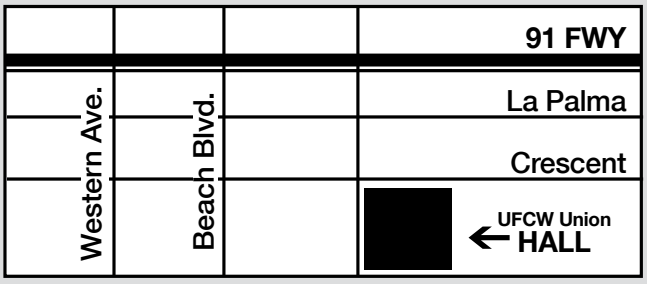

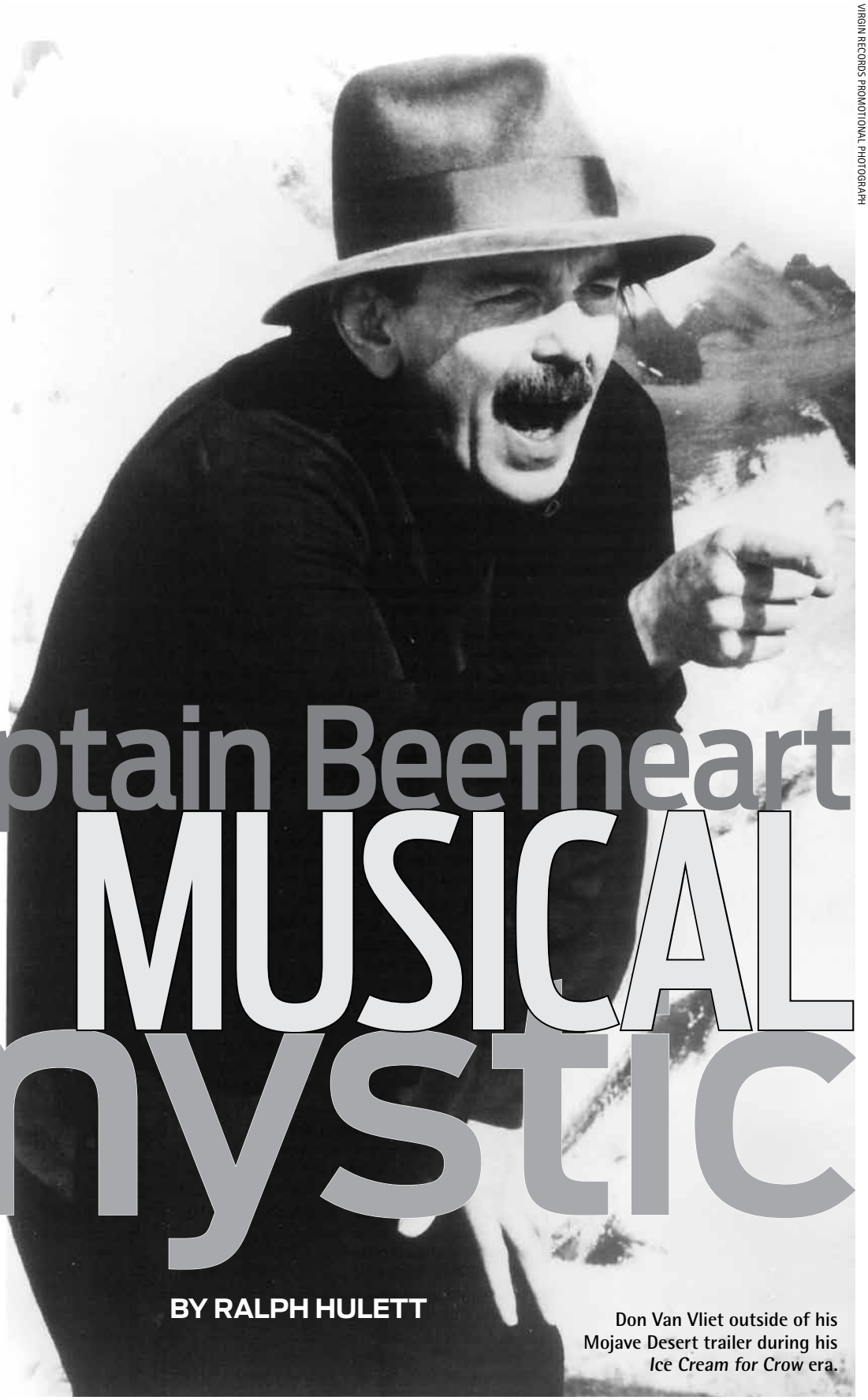

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Captain Beefheart MUSICAL mystic

BY RALPH HULETT

Don Van Vliet outside of his Mojave Desert trailer during his *Ice Cream for Crow* era.

Don Van Vliet [Captain Beefheart] never sold loads of records. But he was a true musical mystic, and some of his twelve studio albums were highly regarded and influenced many future artists.

One of rock's most enigmatic and creative figures, Don Van Vliet, better known as Captain Beefheart, passed away from multiple sclerosis on December 17, 2010. He had a wildly avant-garde approach to music that was a mixture of rock, blues, psychedelia, free-jazz and what could be called experimental composition. From 1965 to 1982 Van Vliet employed a rotating ensemble of musicians for his Magic Band. He never sold loads of records. But he was a true musical mystic, taking listeners to new horizons with his poetry and sounds. And some of his twelve studio albums were highly regarded critically and influenced future artists. So what was this guy like? What made him such a unique creative artist—and who got him into the music business? Born in Glendale in 1941, he was creative at an early age, painting and sculpting things like African mammals, lemurs and dinosaurs. At age nine he won a sculpting competition sponsored by the Los Angeles Zoo, and he was offered art scholarships. Although these were turned down by his parents, he never stopped pursuing art. When he was thirteen his family moved out by the Mojave Desert to Lancaster—and that's when his life was radically changed. What caused this—who did he meet?

It was another free spirited person he met at the high school — Frank Zappa. By now Van Vliet was into listening to blues guys from Robert Johnson to Muddy Waters and was also really into jazz by John Coltrane, Ornette Coleman and Thelonious Monk. The two spun many records together and forged a strong bond through a mutual interest in Chicago blues and R&B. Zappa encouraged his new friend to go into performing. At Zappa's Studio Z some pre-Magic Band recordings were made and there were stints in the Omens and a band Zappa was in, The Blackouts. Van Vliet blew harp and created an intense vocal style patterned after blues singers like Howlin' Wolf. As Keith Richards pointed out in his book, *Life*, it was a vibrant way to go because: "there was the power in people's voices, like Muddy, John Lee, Bo Diddley. It wasn't loud, necessarily; it just came from way down deep. The whole body was involved; they weren't just singing from the heart, they were singing from the guts. That always impressed me."

Van Vliet had tried other occupations, like selling vacuums door to door. He even sold one to writer Aldous Huxley in Llano, humorously telling him, "Well, I assure you sir, this thing sucks." But the vacuum job was forever unplugged by music. He relocated to Rancho Cucamonga and stayed in touch with Zappa. In 1965 the first Magic Band was started, and the band scored a regional hit a year later on A&M Records with Bo Diddley's "Diddy Wah Diddy." Along with friend and lyricist Herb Bermann, Van Vliet wrote songs for Safe as Milk, which Buddah Records released in 1967. Although grounded in rock-blues, songs like "Electricity" pointed to the Magic Band's wildly experimental nature. This went a step further the next year with Strictly Personal on Blue Thumb. The psychedelic movement was in full swing, but Beefheart ridiculed its leaders, the Beatles. Lennon admired Safe as Milk and put up two promotional stickers in his home's sunroom. But Van Vliet thought Lennon's line "I'd love to turn you on" from "A Day in the Life" was stupid and ridiculous. So in "Beatle Bones 'n' Smokin' Stones" there's a refrain about strawberry fields, referencing Lennon. A review in *Rolling Stone* called the record excellent and said the way the guitars stretch notes it sounded like "the world has wobbled off its axis." And the lyrics "juxtapose delightful humor with frightening insights."

The next year the Captain Beefheart persona invaded the musical landscape with his most highly regarded work, *Trout Mask Replica*. The Magic Band was now signed to Frank Zappa's Bizarre/Straight Records label, home also to Alice Cooper, Wild Man Fischer, Tim Buckley, Jeff Simmons and the GTOs. For the first time, Van Vliet was given total artistic freedom. He expressed his complex musical ideas through the piano banging and whistling, so drummer John French transposed these into music for everyone else to play. The entire band moved into a small rented house in Woodland Hills since their leader wanted the group to "live" the album. Van Vliet became a musical dictator and harshly criticized members not playing how he wanted. He also gave the musicians some really bizarre nicknames, like Zoot Horn Rollo for guitarist Bill Harkleroad and Drumbo for French. Weirdest of all had to be

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the name for bass clarinetist Victor Hayden, who was dubbed the Mascara Snake. The band rehearsed 12-hours-a-day for eight months to create a fusion of polyrhythmic drumming, saxophone, and slide guitars. Zappa showed up to make a field recording in a portable recording unit so the musicians would feel more at home. Zappa recalled: "We taped a few selections that way, and I thought they sounded terrific, but Don got paranoid, accused me of trying to do the album on the cheap, and demanded to go into a real recording studio." So the operation was moved to Glendale's Whitney Studios, where the backing tracks were finished. As for the vocals, Zappa recalled Beefheart's unique way of doing them: "Don couldn't tolerate the earphones. He wanted to stand in the studio and sing as loud as he could—singing along with the audio leakage coming through the three panes of glass which comprised the control-room window. The chances of him staying in sync were nil—but that's the way the vocals were done."

As producer, Zappa later mixed, edited and assembled the album. The result was 21 songs on two records, an explosion of free-form jazz mixed with rock. Beefheart's poetry warned of a mother ship in "The Blimp" and his crazed vocals in "Ella Guru" are unnerving. *Rolling Stone* put it at #58 in their list of the 500 greatest albums of all time. Nothing like it has ever come out on record, before or since. It either grows on you or you never want to hear it again.

The 1970s unfolded with various problems for the future of the Magic Band. Straight Records released *Lick My Decals Off, Baby* but it became a rarity due to contractual disputes. Uncut magazine included it on their list of "The 50 Greatest Lost Albums." 1971's *Mirror Man* consisted of jams from 1967, and the Magic Band pushed the boundaries of blues-rock to the max. Then two Reprise albums came out in 1972 that were less experimental and more commercial, *Clear Spot* and *The Spotlight Kid*. *Clear Spot*'s tune "Her Eyes are a Blue Million Miles" was used in the Coehn Brothers' film, "The Big Lebowski." But then the next two albums were disasters. New drummer Art Tripp and original band members were "horrified" with 1974's *Unconditionally Guaranteed* overly commercial sound. So they left the band, claiming they could no longer work under Van Vliet's continuing control freak ways. A new Magic Band was formed, which reviewers rightly called the "Tragic Band." 1974's *Bluejeans and Moonbeams* probably was more than tragic. The new band had never heard any Magic Band music, so under Van Vliet they were given a whole new sound. But, the soft rock sound made Van Vliet refer to his last two albums as "horrible and vulgar" and he even asked fans to take them back to stores for a refund.

He was a creative force but no businessman, and his poor decisions had caught up with him. Zappa recalled: "He was in contractual bondage all over the place. Companies weren't paying him... When he did the Bongo Fury tour with us in 1976, he was just about destitute." When performing, Van Vliet sometimes drew caricatures of Zappa instead of singing. He also complained to Zappa he couldn't hear himself sing, no matter how loud the sound was. The mystical poet clashed with the progressive guitarist. Drummer Jimmy Carl Black called the situation "two geniuses" that were on "ego trips," and Van Vliet and Zappa stopped talking. Zappa pointed out how his old friend made life on the road no fun: "He carried the bulk of his worldly possessions around in a shopping bag. It held his art and poetry books and a soprano sax. He used to forget it in different places – just walk away and leave it, driving the road manager crazy."

CARL LENDER / WIKIMEDIA COMMONS

Frank Zappa, served as Captain Beefheart's producer and bandmate [shown here with the Magic Band in New Haven, CT] but eventually clashed with, Van Vliet. Drummer Jimmy Carl Black called the situation "two geniuses" that were on "ego trips," and Van Vliet and Zappa stopped talking.

On the final albums Van Vliet returned to his experimental sounds. 1978's *Shiny Beast* (Bat Chain Puller) on Warner Bros. had Van Vliet cover art of two rat-like creatures walking upright, one in a pink dress. His surreal world now came to a new, younger audience. 1980's *Doc at the Radar Station* on Virgin came out during the post-punk scene and was hailed as a sort of comeback. KABC's Eyewitness News did a special on him, where he was called him the father of the new wave and "a primitive genius." He made his final blast in 1982 with *Ice Cream for Crow*, which had extended instrumental backing with his poetry.

Van Vliet devoted the rest of his life to painting. He got quite successful and actually made more money from art than from the music business. In order to be taken seriously as a painter he stopped recording. Also he'd had enough in dealing with band members. In 1990 he noted: "Part of why I stopped doing music was because it was too hard to control the other people I needed to play the stuff, and I'd enough animal training." While in music, though, Van Vliet was pleasant to the public. I had a musician friend, Clyde Johnson, who opened for Beefheart in 1967 at a Glendale club. Beefheart needed an amp, so Clyde lent him his Fender Bandmaster. Later in July Clyde went to a musical gathering of the tribes at the Santa Monica Civic. He saw the Magic Band play with the Pop West Coast Experimental Band, Strawberry Alarm Clock, Moby Grape and The Yardbirds. After the Magic Band's set, Van Vliet recognized Clyde in the crowd, so he went out and visited with him. He was friendly and positive to fans.

As a painter, Van Vliet was self-taught, and his work has been described from abstract and expressionist to primitivist, an outsider artist. He described his technique this way: "I'm trying to turn myself inside out on the canvas. I'm trying to completely bare what I think at that moment." Although he never stated any direct influences, he admired Georg Baselitz, Piet Mondrian and Vincent van Gogh. In the early 1980s Van Vliet began an association with art dealer Michael Werner, who said there were no American artists like Van Vliet: "The way he handles space, the content of his work—the whole approach is unique, and he truly stands alone. He's not connected with any school or movement... Mostly his work exists in a different universe." Director John Lane of the San Franciso Museum of Modern Art says that Van Vliet's painting "has the same kind of edge his music has."

That edge drew the attention of new wave and punk bands. A variety of artists from Blondie, B-52s and Devo to Tom Waits have cited the Captain Beefheart influence. Waits

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got to know him near the end of his life and said of him: "He was like the scout on a wagon train... a transcendental composer, up there with Ornette (Coleman) Sun Ra and Miles (Davis.) He described the indescribable. He drew in the air with a burnt stick." Van Vliet was a complex guy, a musical maverick. He blazed his own artistic trails, to the dismay or wonder of others. It was too bad that he didn't let his Magic Band to create their own musical magic too and not just his own. The guy who sold

After 1982's *Ice Cream for Crow*, Van Vliet devoted his life to painting. He made more money from paintings like (above) "Shiny Beast of Thought," than from the music business.

a vacuum to Huxley, ridiculed the Beatles and was friends with Zappa left behind a unique legacy, one that perhaps says to follow your own muse. Except for Zappa, there was no one else as unique as Captain Beefheart. Mystics and visionaries make statements for us to ponder. In "The Blimp" he cries: "Look up in the sky"– then find your destiny and go with it. RCN

Thanks to Richard Cromelin for his Beefheart story (*L.A Times*, Dec.18. 2010); and to Frank Zappa for use of his autobiography. For more on Beefheart read: John French's book *Through the Eyes of Magic*.

Ralph Hulett is a rock photographer and co-author of the Led Zeppelin books *Whole Lotta Led* and *Good Times Bad Times*.

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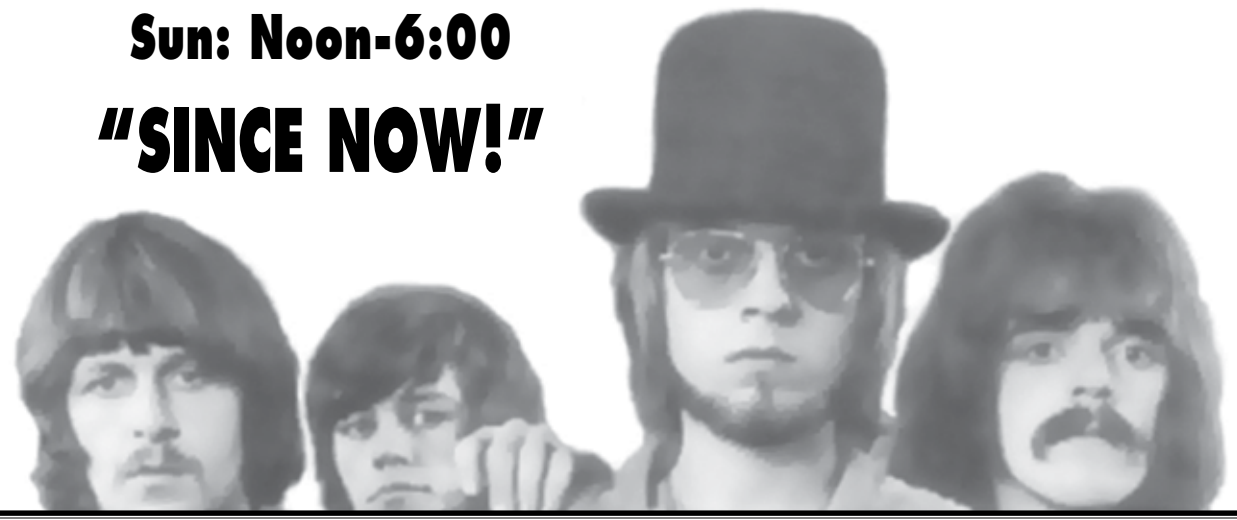
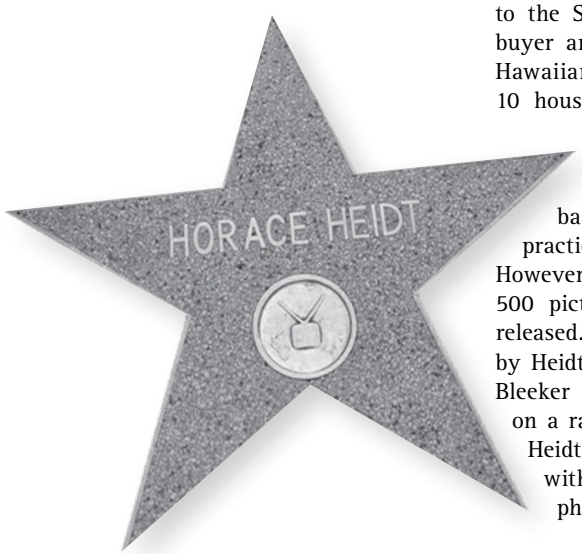


Big Band Starmaker

Bandleader Horace Heidt's amazing ability to anticipate trends and meld them into commercial successes, with a gift for discovering talent, allowed him to leave his fingerprints all over an innovative period of popular music.

BY STEPHEN PHENOW



When the San Fernando Valley's great musicians are mentioned, somehow bandleader Horace Heidt (1901-1986) is overlooked. Considered an ordinary man with extraordinary determination, Heidt was an innovator and trailblazer in entertainment. But it still remains that Heidt is best known to the San Fernando Valley locals as the buyer and developer of The Horace Heidt Hawaiian Estates (150 apartments and 10 houses at Magnolia and Hazeltine in Sherman Oaks, CA), which he built in 1940 on the site of a modest ten acre horse ranch in the SFV, so his band would have a place to stay and practice while working in Hollywood. However, a new coffee table book with over 500 pictures, some quite rare, has been released. *Horace Heidt Big Band Star Maker.* by Heidt's son, Horace Jr., and writer Tom Bleeker will lift this curtain of darkness on a rather remarkable and eventful life. Heidt Jr. had the Horace Heidt Museum with its remarkable collection of photos and memorabilia to aid him in reconstructing Horace Sr.'s journey into musical history. As Heidt Jr. says in the book's Introduction, "With such an amazing resource as this museum, you can see I had no choice but to write this."

Horace Heidt Sr. was born May 21,1901 in Alameda, CA. His instrument was the piano. He had a promising football career that was cut short by injury. Unable to play sports, he turned to music. In the early 20s he started a band, which was the early conception of his later famous band "The Musical Knights." He was a bandleader (they were called master of ceremonies in those days, adopting the name from the circus) with his roots in vaudeville. This made him different from later bandleaders such as Tom Dorsey and Glenn Miller, and even Lawrence Welk who were more about music and dancing. What people do not realize is under his guidance, his bands at one time dominated the radio airwaves in the '30s -'40s with six hit radio shows and produced an impressive string of more than 50 hit records from 1937 to 1945. For the most part Heidt remains unknown yet was important to the Big Band Broadcast Era. "Much has been written about the great Jazz swing bandleaders such as Ellington,

continued

Horace Heidt

continued

Goodman and Miller. However, little has been documented about the Sweet Dance Bands and their show bandleaders that were an equally important part of the era" (Jazz Critic John Tumpak).

Heidt's amazing ability to anticipate trends and meld them into commercial successes, with a gift for discovering talent, allowed him to leave his fingerprints all over an innovative period of popular music.

Heidt discovered or played with an incredible range of musicians including the inventor of the electric guitar, Alvino Rey, and a variable "who's who" of early broadcast radio and television talent such as the King Sisters, Frankie Carle, Larry Cotton, (who sang the band's biggest hits), Mary Martin, Gordon MacRae, Gracie Allen, Art Carney, Bill Finegan, Buzz Adlam, Glenn Miller, Jess Stacey, Mel Henke and Lou Bush, the jazz greats Lionel Hampton, Louis Armstrong, Benny Carter, Warren Covington, Fred Lowery, Shorty Sherock, Red Nichols, Neil Hefti, Bobby Hackett, Frank DeVol, Lysbeth Hughes, Ronnie Kemper, Henry Russell, Donna Wood, Jean Farney, Charles Goodman, Bob McCoy, Ruth Davis, Red Ferrington, Emily Stevenson, Mimi Cabanne and Gene Walsh. Any aficionado of the Big Band Era, Jazz or broadcast entertainment will recognize those names. Heidt once even lost money on a show with Bob Hope, which today would be impossible.

It was the film, *Pot of Gold*, starring Jimmy Stewart and Paulette Goddard and produced by FDR's son J. Roosevelt that made Heidt a national name. The film took its name from "The Horace Heidt and The Musical Knights" radio call-in show of the same name, "Pot O' Gold" (1939-'41) which was America's first giveaway money game show. (Listeners would call in to win prizes while Heidt and the Knights entertained with musical selections.) It afforded them a natural transition to TV, which they would do in the following decade. Today, Lythgoe's *American Idol* is nothing new, because televised talent shows have always been a part of American entertainment. Many of the nation's greatest entertainers and musicians were discovered as amateurs in talent shows. Reality TV started in the 1950s. What audiences are seeing today are reruns of a successful format.

Horace Heidt Big Band Star Maker. **by Heidt's son, Horace Jr., and writer Tom Bleeker contains over 500 photos, some quite rare.**

Heidt had a radio show called the *Youth Opportunity Program* which was sponsored by Phillip Morris. It was used to recognize many of the musicians and singers he would later include in his bands.

So Horace Heidt was using the *Idol* format long before it became staple of popular culture. And when most people were retiring, he came out of retirement by creating the country's first televised traveling talent show. With the *Original Youth Opportunity Program*, he discovered and helped promote artists that became famous TV and recording stars. His motto was "Building Boys is Better than Mending Men." (It is on his tombstone.) It was the basis for his talent shows.

Unlike many band directors of the segregated era who refused to hire women or people of color except for very limited roles, Heidt believed that all talent deserved to be recognized and developed. He was among the first bandleaders to hire women in non-singing roles, and he also offered opportunities to African-American musicians. Some of the great Jazz musicians he played with in the mid -'50s included Louis Armstrong and Lionel Hampton. Horace Heidt was respected for his ability to lead, build respect, communicate and promote equality between racial and ethnic groups. Heidt always saw talent as a great equalizer, and spent a most of his life offering ordinary people the opportunity to shine. When Frank Sinatra was once asked who were his favorite bandleaders of the Big Band Era were, he answered, "Tommy Dorsey, Harry James and Horace Heidt."

With one star on today's Hollywood's Walk of Fame and another in Palm Springs, Horace Heidt as a man, bandleader and entertainer shines brightly in history of popular music.

The book *Horace Heidt: Big Band Star-Maker* does justice to the man's big sprawling musical expedition that spanned seven decades. With easy to read text, and amazing pictures of the politicians and celebrities that Heidt interacted with during his remarkable career this book is a must for Big Band Era collectors or anyone else who enjoys reading about music and history. RCN

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Donnie Kirshner:

Music, Basketball and the Manhattan Phone Book

BY MICHAEL SIGMAN

Success in the music business requires a certain self-promotional flair. But Don Kirshner, who died at 76 of heart failure on Martin Luther King Day, wasn't exaggerating when he echoed *Time* Magazine's description of him as "the man with the golden ear." A publisher, producer, impresario and entrepreneur, Kirshner was key to the development of American popular music from the 1950s into the '80s.

But my first and most vivid memory of "Donnie" had more to do with basketball and the phone book than music.

Kirshner's storied career included essential contributions to the success of such icons as Bobby Darin, Neil Sedaka, Neil Diamond, the Monkees and many of the greatest songwriting teams in pop history — including such Brill Building-era greats as Goffin-King and Mann-Weill. He's in the Songwriters Hall of Fame, an honor that ought to be echoed by the Rock and Roll Hall of Fame.

When Kirshner dabbled in bubblegum — The Archies ("Sugar Sugar") were his creation — it was the best bubblegum. When he did a rock TV show — *Don Kirshner's Rock Concert,* which, for 10 years beginning in 1973, pioneered the live performances of such top acts as the Rolling Stones, David Bowie and the Ramones — it was the rock TV show. And when he was parodied, as on *Saturday Night Live* by Paul Shaffer, it was a parody for the ages.

I first met Donnie in the early '70s, when I was a cub reporter for a music trade magazine and he summoned me to his lavish mid-Manhattan offices, promising an interview with one of my sports heroes, basketball immortal Jerry Lucas, star at Ohio State, the 1960 Olympics, the Cincinnati Royals and the New York Knicks.

Donnie, who was a basketball nut himself who'd played college hoops at Upsala, wouldn't give any more info over the phone, and as I walked up Broadway, notepad in hand, I worried what I'd do if the master had lost his touch and Lucas turned out to be a tone-deaf singer or a lousy songwriter.

I first met Donnie in the early '70s, when I was a cub reporter for a music trade magazine and he summoned me to his lavish mid-Manhattan offices, promising an interview.

As it turned out, there was no music connection beyond Donnie's imprimatur. Well over six feet tall, Kirshner was a larger-than-life mogul with a perpetual tan that made George Hamilton look like a ghost. Lucas was a spectacular rebounder planning a future rebound from NBA retirement. They'd joined forces for a series of ventures, including a TV special (*The Jerry Lucas Super Kids Day Magic Jamboree*) to showcase the 6'8" star's magical off-court abilities, which included imaginary card tricks, memorizing a large chunk of the Manhattan phone book and counting all the stripes on freeways as he drove long distances. (Lucas told *Sports Illustrated* that most highways have just 132 painted center stripes per mile, but California's have 208 and Kansas' 144.)

I returned to the magazine's offices wondering how to write a story that would make sense for a music trade. I had little time to ponder the question, though, because Donnie's relentless, infectiously buoyant calls to me and to the magazine's owner — a bracing dose of what writer Ken Emerson would, decades later, call Kirshner's "invincible optimism" — quickly settled the issue: the owner, who enjoyed Kirshner's generous advertising support, anticipated Nike by 15 years by ordering me to "Just do it."

Lucas went on to co-found a series of schools, write many articles and books — including co-authoring the million-seller The Memory Book — and lecture on magic and memory.

And I learned that in a business that depended largely on the enthusiasms of teenagers, you could move mountains if, like Donnie Kirshner, you retained your own child-like spirit. RCN

Don Kirshner's Rock Concert ran for 10 years beginning in 1973 and pioneered the live performances of such top acts as the Rolling Stones, David Bowie and the Ramones .

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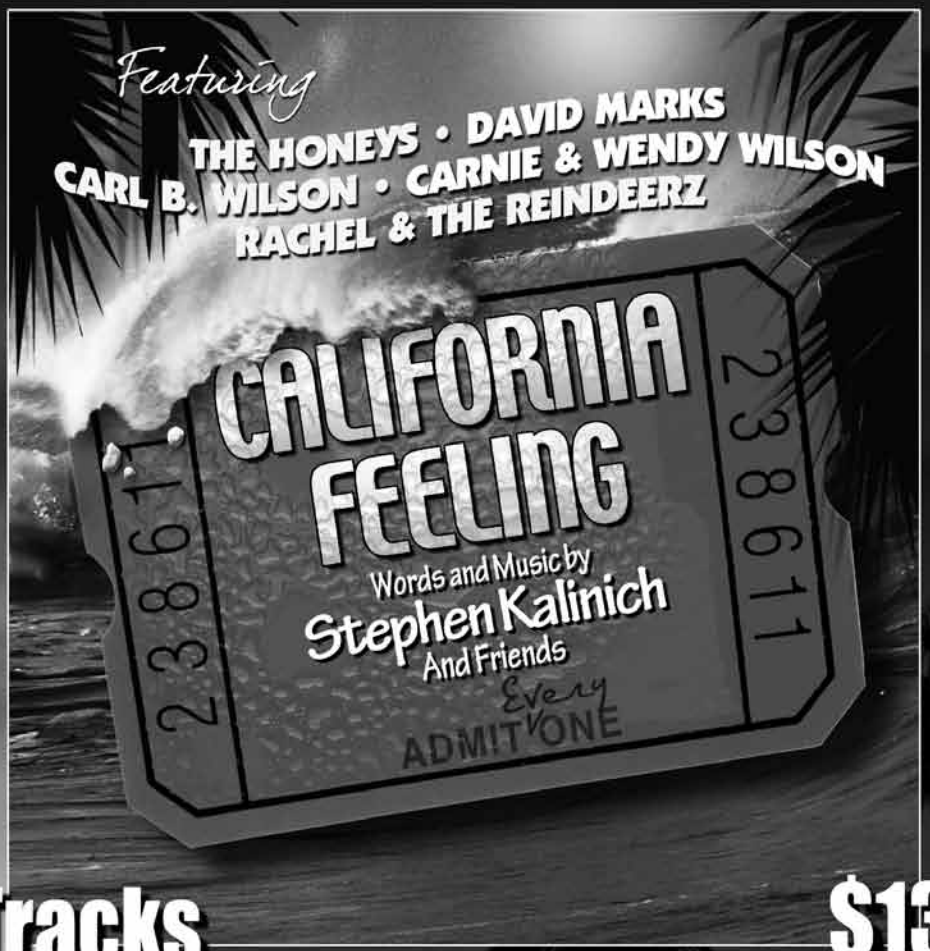

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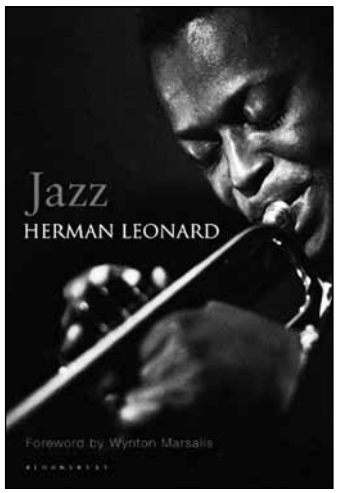
Herman Leonard: What a Moment

The image of jazz that remains fixed in the public imagination is that of dark clubs filled with smoke where musicians hunch over their instruments, sweating out the toughest cord changes and vocalists strain their voices into large silver microphones. That image remains fixed in the public mind even as smoking is not allowed in most nightclubs anymore, the lighting is actually bright enough to see the stage and tiny radio microphones will pick up even the slightest room noise. As jazz moves into its second century, clubs are increasingly being replaced by concert venues, but the image of the smoky nightclub with its intensely creative performers still holds the public imagination.

The man most responsible for this image is Herman Leonard. As a young photographer in the mid-1950s, Leonard ventured into the jazz clubs of New York to take photographs of most of the jazz greats that to this day define the intensity, the feeling and the sheer glamour of the jazz scene. More than most performance pictures, Herman Leonard's photographs have been described as looking "like the sound of surprise".

Born in 1923 in Allentown Pennsylvania, Herman Leonard became interested in photography as a boy. While serving as a medic in Burma in World War II, he would take pictures during his off hours – often using his helmet as a pan to develop the negatives at night when it would be dark enough.

After the war, he apprenticed himself to the famous photographer Yousuf Karsh.



Jazz is the latest volume of Herman Leonard's photos of jazz legends.

Karsh was the premiere celebrity photographer of the day and Herman Leonard learned Karsh's techniques with the camera, in the darkroom and with his subjects in the studio. Then as now, handling celebrities and public figures to get the best possible portraits was an art and Leonard learned how to get the best results by assisting Karsh photograph, among others, Albert Einstein and President Harry Truman.

By the early 1950s, Leonard had set up his own studio, but he found that photographing celebrities and fashion magazine layouts didn't really excite him. What did excite him was jazz. And getting to hear it live turned out to be quite easy and inexpensive.

Leonard offered to photograph the performers at Manhattan clubs in exchange for photo prints to put up at the club entrances. This simple

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continued

idea got him entrance to the clubs twice per week - once to photograph the musicians, and again the next night to deliver the prints. Once the musicians saw his work, Herman Leonard gained entrance to their world, becoming personal friends with many of them.

As the jazz scene faded in the 1960s and Herman Leonard went on to other assignments and other types of photo work, the jazz photos were forgotten – literally stored in boxes under his bed. It wasn't until the 1980s that gallery shows and retrospective books would re-introduce the world to these unique images.

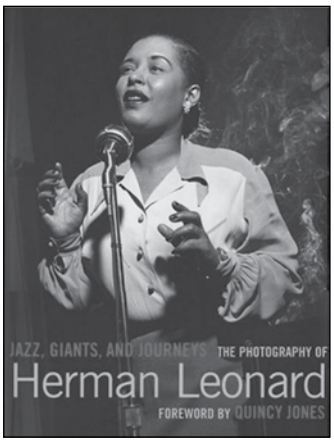
The latest volume of Herman Leonard's jazz work – titled simply *Jazz* (Bloomsbury Press ISBN-10: 1608193330) is by far the most comprehensive to date and sadly, due to Leonard's death in the summer of 2010 at the age of 87, likely to be the last.

Far from the standard publicity "head shots", Herman Leonard's work is extremely cinematic: full of movement, emotion and story. His aim was actually quite simple: "To make a visual diary of what I heard – to make people see the way the music sounded. I wanted to do with light what artists do with a line sketch – show the whole character."

Using just two strobe lights strategically placed in the dark clubs to get a unique back-lit or overhead spotlight effect, the photos capture their subjects in moments of intense creation, or reflection at what is happening around them as they wait for their next turn at the microphone.

Arranged alongside lesser known pictures from the same photo shoots, Leonard's iconic photos of Dexter Gordon, Billie Holiday, Miles Davis and many others take on the characteristics of individual movie frames – viewed in sequence with other images taken moments before or after, they almost move, forming momentary movie scenes depicting the moment of musical creation and of the life these artists led during the heyday of the jazz scene.

As times changed, Herman Leonard's photography changed also. Included are later photos showing a more relaxed approach, though still candid and revealing: Miles Davis on the beach in Malibu during the late 1980s, Jimmy and Percy Heath, Gerry Mulligan, Max Roach and others photographed in performance at the same time – during the twilight of their careers, but still full of the fire and creativity that made them great.



Far from the standard publicity "head shots," Herman Leonard's work is extremely cinematic: full of movement, emotion and story.

These musicians kept on evolving and growing in their music. Perhaps that's one thing they had in common with their friend Herman Leonard – they were all growing and working on their art to the end. In the interview with Herman Leonard included in the book, Leonard stated "I'm still changing every day. I want to get something different and with a more documentary feel, so that I can look at the image and say: 'Wow, what a moment that was.'" RCN

Armand Lewis buys and sells rare jazz LPs. He can be reached at mrbluenote@peoplepc.com

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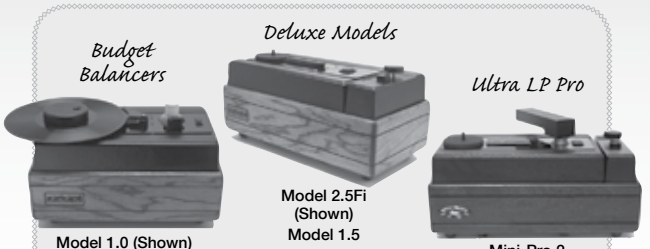

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Set up was easy. Within 20 minutes I had it hooked up to my laptop and was burning vinyl.

As mentioned, the turntable comes with a built in phono stage as most pre-amps/receivers don't these days. The neat thing is that, with the flick of a switch, you can bypass the their phono stage and listen to it directly through your own system.

At first, the stylus sounded a little bright but after the burn period in, it soon warmed up.

It did a great job on the highs but the bass wasn't quite as realistic as my higher-end equipment. Of course, this could be improved by adding your own or, one of Grado's, superb entry level cartridges.

Bravo to Music Hall for introducing a turntable that delivers so much music at such a low price.

I listened to the USB-1 for two months before looking up the price. In my mind, I had figured around $500 bucks. The Music Hall USB-1 retails for only $249.00. That blew me away.

In summation: Bravo to Music Hall for introducing a turntable that delivers so much music at such a low price point. RCN

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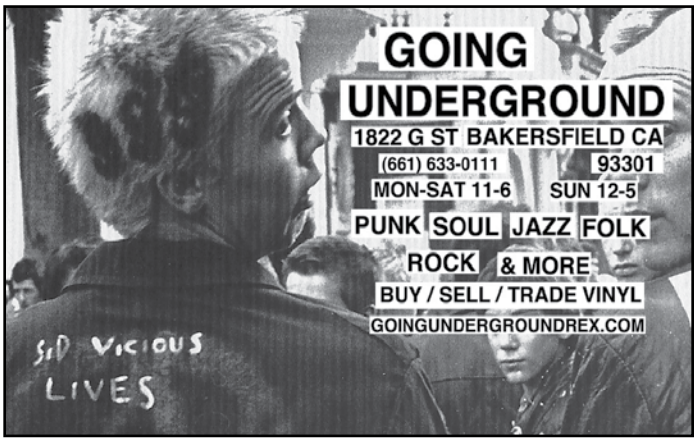

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RCN RECORD SHOW CALENDAR

Calendar listings are free and on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify information! Send calendar listings to jim@recordcollectornews.com.

SUNDAY MARCH 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

Des Moines, IA. Des Moines Music Collectors' Show. Holiday Inn – 1050 6th Ave. $1. 10am-4pm. 515-284-1401

Roseville, MI. Metro Detroit Record Show. VFW Hall, 2561 Gratiot Ave. $3. 10am-4pm. 586-789-5133

Minneapolis, MN. MSP Music Expo. Ramada Plaza Minneapolis, 1330 Industrial Boulevard NE. $3. 10am-4pm. 651-373-0065

St. Louis, MO. St Louis Record and CD Collectors Show. American Czech Hall, 4690 Landsdowne at Kingshighway. $3. 10am-3:30pm. 314-821-9121

SATURDAY MARCH 12

Wayne, NJ. The Second Saturday Record & CD Swap. Firehouse, 97 Parish Dr. $6. 10am-4pm. 973-209-6067

Alsip, IL. Alsip Record Collectors Show. 5000 W. 127th Street. $3. 9am-3pm. 773-585-6254

SUNDAY MARCH 13

Los Angeles, CA. The Beat Swap Meet, Grandstar Jazz Club 943 N. Broadway, LA CA 90021. Noon – 9pm. Free With Canned Good. 714-404-7568

Hillside, IL. Chicagoland Record & CD Collectors Show. Best Western Chicago Hillside – 4400 Frontage Rd. Hillside IL. $3. 9am-4pm. 631-898-1533

Toledo OH. The Toledo Record Show. Sommerset Hall, 2458 Tremanisville Road. $1. 9am-4pm. 908-995-4570

SATURDAY MARCH 19

Lansing, MI. Lansing Record & CD Collectors Show. Quality Inn 3121 E Grand River. Free. 11am-4pm. 574-329-1483

New York City, NY. The New York City Record and CD Show. Holiday Inn, 440 W 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY MARCH 20

Upland, CA. 2-5 pm, the Los Angeles and Orange County Audio Society announces a terrific Quad event at Upscale Audio in Upland! Our host Kevin Deal will present an afternoon of Quad Speakers and Electronics plus JL Subwoofers! Hear the new Tim de Paravicini designed Quad 80 watt amp auditioned for the first time in LA on Quad speakers! Upscale Audio is located at 2504 Spring Terrace, Upland, CA, 91718. Phone: 909-931-9686. upscaleaudio.com A big raffle is planned and lunch will be served. WIN a pair of Quad Speakers in our BIG Raffle! The wonderful Quad 22L2 at $2000 could be yours! Guests, visitors and new members are invited and parking is free 2-5pm.

Fort Wayne, IN. Fort Wayne Record and CD Collectors Show. Franke Park Zoo Pavilion #1 Sherman Blvd. Free. 11am-5pm. 574-329-1483

Massapequa, NY. The Long Island Music Lover's Faire. American Legion, 66 Veterans Blvd. $6. 10am-3pm. 973-209-6067

SATURDAY MARCH 26

Grants Pass, OR. 6th Annual Record Show. Josephine County Fairgrounds 1451 Fairgrounds Rd. $2. 9am-4pm. 541-245-6758

SUNDAY MARCH 27

Buena Park, CA. Greater Orange County Record Show. UFCW Hall – 8350 Stanton Ave. 10am-3pm $3. 626-963-9717

SUNDAY APRIL 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

Seattle, WA. Northwest Record and CD Convention. Seattle Center. Shaw-Fidalgo Room. $3. 10am-5pm. 206-878-2868

SATURDAY APRIL 9

Portland, OR. Night Owl Record Show. Eagles Aerie, 4904 SE Hawthorne St. $2. 5pm-9pm. 503-284-4828

Wayne, NJ. The Second Saturday Record & CD Swap. Firehouse, 97 Parish Dr. $6. 10am-4pm. 973-209-6067

SUNDAY APRIL 10

Chicago, IL. CHIRP Record Fair and Other Delights. Chicago Journeymen Plumbers Union. $7. 10am-5pm. 773-828-8289

SATURDAY APRIL 16

New York City, NY. The New York City Record and CD Show. Holiday Inn, 440 W 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY APRIL 17

Alta Loma, CA. Black Market Swap Returns! Rock n Roll, Punk, Surf, Hardcore, Garage, New Wave. Get down to Dr. Strange Records. 7136 Amethyst Ave. Alta Loma, CA 91737. 12-5pm. Free. 909-944-1778

Newark, CA. The Newark Music Swap Meet. Newark Pavilion, 6430 Thornton Ave at Cherry. $3. 8:30am-1pm. 408-263-5127

Agoura Hills, CA. Los Angeles and Orange County Audio Society will present an afternoon of fine audio at Evolution Audio Video, 5341 Derry Avenue, Suite S, Agoura Hills, CA 91301. Phone: 818-879-1312. A representative from Qsonix will present that company's latest music servers, which are not only the easiest to use, but are also some of the best sounding due to their partnership with Wadia. We also have ''local legend'' Howard Rogers of Rogersound Labs personally presenting his latest ''Compression Guide'' speakers which he claims are his most accurate design in RSL's 40 year history. Raffle and lunch. Free parking. 2-5 pm.

SATURDAY APRIL 23

San Diego, CA. San Diego Record Show. The Center 3909 Centre St. $5. 9am-2pm. 619-618-6911

SUNDAY APRIL 24

Buena Park, CA. Greater Orange County Record Show. UFCW Hall – 8350 Stanton Ave. 10am-3pm $3. 626-963-9717

Sacramento, CA. Beat Swap Meet #2 Sacramento Record Show. Sol Collective, 2574 21st St, Sacramento 95818. 12noon-6pm. $5 w/ Canned Good. (714) 404-7568. www.beatswapmeet.com

FRI APRIL 29 - SUN MAY 1

Austin, TX. Spring Austin Record Convention. North Austin Event Center. $5. 10am-6pm. 512-288-72388

SUNDAY MAY 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

Hollywood, CA. Smiths/Morrissey Convention at the Music Box, 6126 Hollywood Blvd. 90028. 7pm-2am. $20 in advance. Musicconventions.com or 626-914-5267 for info.

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If you make a big score on records, I can be there in just a few short hours!
Before you sell your rare records to ANYONE, you should at least talk to me.
I consistently pay the highest prices for records for my collection and am more than fair when buying for resale.
To contact me:
Phone: (800) 955-1326 (U.S. Only)
Phone: (541) 476-1326
Fax: (541) 476-3523
P.O. Box 1727
Grants Pass, OR 97528-0200
John@tefteller.com
www.tefteller.com

WANTED

CDs · DVDs · VINYL

Why sell to us?

Everyone knows that Rockaway pays the highest prices for collectible vinyl & memorabilia. What you may not know is that we also pay top prices for rare CDs & DVDs. Truth is, most stores pay about the same for standard CDs & DVDs, but not many pay a premium for rarities. That's why we usually pay the highest for quality CD & DVD collections.

We LOVE music industry collections!

We want your quality promo CDs, DVDs, vinyl, memorabilia, awards, posters, books, t-shirts, tour jackets, guitar picks, press kits... ALMOST ANYTHING music related. We have knowledgeable buyers for all these items and frequently buy complete collections. We pay fairly for everything and you can expect extremely high prices for your rarest collectibles.

we travel WORLDWIDE for valuable collections!

ROCKAWAY RECORDS

SINCE 1979

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